

oversize

M

1503

.W78

C45

1901

Isidore Witmark's Comedy Opera Success

THE CHAPERONS

Direction Kingsbury & Welty



WITMARK & SONS
NEW YORK CHICAGO LOS ANGELES
SAN FRANCISCO

UNH LIBRARY
3 4600 00650 8664

Rights of Performance and for Mechanical Instruments reserved.

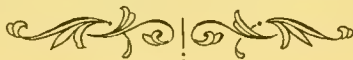

THE CHAPERONS


AN ORIGINAL MUSICAL COMEDY
in Three Acts.



Book and Lyrics by

FREDERIC RANKEN



MUSIC BY

ISIDORE WITMARK.

VOCAL SCORE.



Price \$2.00 net.
6/-

M. Witmark & Sons,

NEW YORK, • CHICAGO, • SAN FRANCISCO,
LONDON.

JOSEF WEINBERGER,
VIENNA, - LEIPZIG.

Copyright 1901, by M. Witmark & Sons. — Entered at Stationers Hall, London, Eng.
International Copyright.

Wine all your fellows?

THE CHAPERONS

A Musical Comedy in Two Acts.

Direction of
KINGSBURY and WELTY.

CAST OF CHARACTERS.

Adam Hogg, a Pork-Packer of Cincinnati and President of the International Society for the Investigation and Suppression of Vice.

Augustus, his Valet

Algernon O'Shaunessy, Studying Rapid Transit in Paris

Signor Ricardo Bassini, Proprietor of the Opera Company known as the "Ancient and Honorable Parisians."

Schnitzel, with an appetite for paper

Tom Schuyler, an American Student of Vocal Music at the Paris Conservatory..

Pierre }
Paul } Student Friends of Tom. }
Philip }
Jacques }

François, a head waiter

Aramanthe Dedincourt, Managing Director of the English and Continental Order, of Trained Chaperons.

Phrosia, an admirer of Old Sleuth

Violet Smilax, a ward of Adam Hogg and masquerading as Caraola in the Paris Conservatory of Chaperons.

Jacquelin, Prima Donna Soprano in Bassini's Co..

Hortense, Prima Donna Contralto in Bassini's Co..

Edourd {
Jean { Eaton Boys. {

Pinzonette }
Caromella } Pupils in Aramanthe's Conserv- }
Sybyllena } atory of Choice Chaperons. }
Suzanola }
Papinezza }
Bizzibizzi }

Clarabella Blewster }
Ahdelaide Fetherington } American Chaperons }
Maymie Gilburton } Accompanying Violet. }
Maddeline Pessington }
Sarahine Kensington }

Gertrude }
Gladys { Chorus Girls in Bassini's Co. }
Gwendolin }

Flower Girls, Guests, Models, Blanchisseuse, Oriental Dancing Girls, Gendarmes, Students &c.

SCENIC LOCALE.

ACT I. Street in Latin Quartier, Paris.

ACT II. Court Yard of Imperial Hotel, Alexandria, Egypt.

CONTENTS.

ACT I.

1	OPENING CHORUS. "Vive la Bohemia"	5
2	SONG. "When I Sang My Low "C"	Bassini and Chorus. 24
3	TOPICAL SONG. "In My Official Capacity"	Hogg. 33
4	SONG. "A Most Accomodating Chaperon"	Aramenthe. 36
5	SERIO-COMIC SONG. "The Little Maid Who Couldn't Say "No"	Violet and Chorus. 40
6	COMIC SONG. "Talk, Talk, Talk".	46
7	SONG. "We're All Good Fellows".	Tom and Students. 50
8	ENSEMBLE. "The Bois d'Boulogne"	Jacqueline, Hortense, Hogg and Chorus. 54
9	FINALE I. "To Stop This Marriage"	69

ACT II.

10 ^a	OPENING SCENE. "Oh! Love, Airy Like, Fairy Like"	Mandolin Chorus. 81
10 ^b	EGYPTLAND. Oriental Ensemble and Dance	86
11	COMIC OPERA BANDITS.	Bassini and Chorus. 90
12	SERIO-COMIC BALLAD. "Just a Gentle Touch".	Hogg. 100
13	BALLAD. "It Seems Like Yesterday"	Tom. 103
14	SONG. "Billy's Very Good to Me"	Phrosia. 107
15	DUET. "Love in a Palace is Better"	Tom and Violet. 111
16	DARKEY LOVE SONG. "My Sambo".	Phrosia and Chorus. 115
17	MARCH SONG. "He Winked at Me"	Violet and Chorus. 120
18	FINALE II.	128

ACT I.

No 1.

Opening Chorus.

Lyric by
FREDERIC RANKEN.

Music by
ISIDORE WITMARK.

Allegro.

Piano.

The first system of the piano introduction consists of two staves. The treble staff is mostly empty, while the bass staff contains a rhythmic pattern of eighth and sixteenth notes. A forte (*f*) dynamic marking is present in the bass staff.

The second system continues the piano introduction with two staves. The treble staff features chords and rests, while the bass staff has a steady eighth-note accompaniment. A fortissimo (*ff*) dynamic marking is present in the bass staff.

The third system continues the piano introduction with two staves. The treble staff features chords and rests, while the bass staff has a steady eighth-note accompaniment.

The fourth system concludes the piano introduction with two staves. The treble staff features chords and rests, while the bass staff has a steady eighth-note accompaniment. The system ends with a 3/4 time signature change.

Tempo di Valse.

The fifth system begins the 'Tempo di Valse' section with two staves. The treble staff features chords and rests, while the bass staff has a steady eighth-note accompaniment. A forte (*ff*) dynamic marking and a *rit.* (ritardando) marking are present in the bass staff.

a tempo.
SOPR. and ALTO.

CHORUS.

ff Wel - come the morn - ing with joy - ful shouts we greet the morn.

TEN. *ff* Wel - come the morn - ing with joy - ful shouts we greet the morn.

BASS. *ff* Wel - come the morn - ing with joy - ful shouts we greet the morn.

ff a tempo.

unis. Be - hold in this the fest - al day Who, then, will win the

fest - al day

mf

prize to day? *ff* Stu - dents re - turn - ing

mf prize to day. *ff* Stu - dents re - turn - ing

ff

Schol - as - tic med - als now a - dorn, So let us give them
 Schol - as - tic med - als now a - dorn, So let us give them

sfz

greet - ing gay, a greet - ing gay, give them to day.
 greet - ing gay, a greet - ing gay, give them to day.

FLOWER GIRLS.

p Who will buy our Flow - ers _____ of sweet - est fra-grance rare.

p

Fresh plucked from na-ture's bow - ers, To please a la - dy fair

rit.

Mig - non - ette we of - fer This rose begemmed with dew.

a tempo.

unis.
If Vi - o - lets you prof - fer, 'Twill show your love is true, 'Twill

Allegro.
show your love is true. CHORUS. 'Twill show your love is true.
Love is true.
'Twill show your love is true.

Allegro.
sfz

Allegro vivo.
DANCERS.

ff Voi - la! Here are we *unis.* Pre - mi - ere and co - ry - phée, we

turn in dain - ty pi - rou - ette, with step so light and free.

La! la! Comme ça! We are beau - ties eh? N'est-ce pas We're

strict - ly tend - ing to our du - ties N'est-ce pas? —

Andante con moto.

MODELS.

Fi - gures and grace al - lur - ing, (Mod - els must have them you know)

L.H.

p R.H.

MODELS.

Then look at this, Po - ses grace - ful now en - dur - ing

CHORUS.

Pray what's a - miss?

Pray what's a - miss?

L.H.

R.H.

MODELS.

(Mod - els ev - er must stand so) Then look at this,

MODELS.

Ah! Waist so lithe - some, tap - ring arms all

Pray what's a - miss?

Pray what's a - miss?

The first system of music consists of four staves. The top staff is a vocal line with the lyrics "Ah! Waist so lithe - some, tap - ring arms all". The second and third staves are vocal lines with the lyrics "Pray what's a - miss?". The bottom two staves are piano accompaniment. The piano part begins with a series of chords in the left hand and a melodic line in the right hand. A dynamic marking of *p* (piano) is placed above the piano part.

MODELS.

help to make a mod - el's charms, Ah! how is this?

The second system of music consists of four staves. The top staff is a vocal line with the lyrics "help to make a mod - el's charms, Ah! how is this?". The second and third staves are vocal lines with the lyrics "Pray what's a - miss?". The bottom two staves are piano accompaniment. The piano part begins with a series of chords in the left hand and a melodic line in the right hand. A dynamic marking of *p* (piano) is placed above the piano part.

For grace - ful out - lines dain - ty limb should

Is aught a - miss?

Is aught a - miss?

The third system of music consists of four staves. The top staff is a vocal line with the lyrics "For grace - ful out - lines dain - ty limb should". The second and third staves are vocal lines with the lyrics "Is aught a - miss?". The bottom two staves are piano accompaniment. The piano part begins with a series of chords in the left hand and a melodic line in the right hand. Dynamic markings of *mf* (mezzo-forte) and *p* (piano) are placed above the piano part.

MODELS.

al-ways go with fi-gure slim, Just look at this, Then look at this.

MALE CHORUS. Look at this!

Allegretto.

f

4 LAUNDRY GIRLS.

Blanch-is-ser-ie, Blanch-is-ser-ie, We sim-ply do the work you see; And

mf

yet we think you must a-gree We're chic and sau-cy as can be.

rit.

a tempo.

Blanch - is - ser - ie, Blanch - is - ser - ie, Voi - la ma - dam So - ci - e - ty, We

a tempo.

dirt ef - face from ruff and lace, And that's called Blarch - is - ser - ie.

Allegretto.
CHORUS unis.

We are all Bo - he - mi - ans and not a sou a - piece have we

Not a pleas - ing pros - pect for a din - ner you'll a - gree. But

we're the kind who nev - er mind mis - for - tune does - n't both - er us,

Such a band of jol - ly com - rades we.

SOPR. I. Bells.

Ah! _____ Ah! _____

SOPR. II. and ALTO.

mf We are all Bo - he - mi - ans and not a sou a - piece have we, Not a pleas - ing

TEN.

mf We are all Bo - he - mi - ans and not a sou a - piece have we, Not a pleas - ing

BASS.

mf

ff

Ah!

prospect for a din-ner you'll a-gree. But we're the kind who nev-er mind, mis-

prospect for a din-ner you'll a-gree. But we're the kind who nev-er mind, mis-

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major with a key signature of one flat (F major). The piano accompaniment is in the same key and features a steady eighth-note bass line and a more active treble line. The lyrics are: "prospect for a dinner you'll agree. But we're the kind who never mind, mis-". An "Ah!" is written above the vocal line in the third measure.

sfz

The piano accompaniment for the first system is shown in two staves. It features a consistent eighth-note bass line and a treble line with chords and moving lines. A dynamic marking of *sfz* (sforzando) is present in the third measure.

for-tune doesn't bother us, such a band of jol-ly comrades we.

for-tune doesn't bother us, such a band of jol-ly comrades we.

The second system of the musical score continues with two vocal staves and piano accompaniment. The lyrics are: "fortune doesn't bother us, such a band of jolly comrades we.". The piano accompaniment includes a dynamic marking of *sfz* in the final measure.

sfz

The piano accompaniment for the second system is shown in two staves. It features a consistent eighth-note bass line and a treble line with chords and moving lines. A dynamic marking of *sfz* is present in the final measure.

ff *rit.*

Tempo di Marcia.

CHORUS.

f

Vive la Bo - he - mi - a! Vive la Bo - he - mi - a! where is a
 Vive la Bo - he - mi - a! Vive la Bo - he - mi - a! where is a

f

life so free? Where reigns such jol - li - ty? Down with pro - pri - e - ty!
 life so free? Where reigns such jol - li - ty? Down with pro - pri - e - ty!

Vive la good com-pagn-ie! Deep in the wine cup dip a health to
 Vive la good com-pagn-ie! Deep in the wine cup dip a health to

fel - low - ship! Vive la Bo - he - mi - a! Vive la Bo - he - mi - a!
 fel - low - ship! Vive la Bo - he - mi - a! Vive la Bo - he - mi - a!

Where is a life so free? Where reigns such jol - li - ty? Down with pro -
 Where is a life so free? Where reigns such jol - li - ty? Down with pro -

pri - e - ty! Vive la good com-pagn - ie! Deep in the wine cup dip
 pri - e - ty! Vive la good com-pagn - ie! Deep in the wine cup dip

GENS D'ARME.

Then heads up, chest out, Shoul - ders.
 a health to fel - low - ship.
 a health to fel - low - ship.

straight, All our car - riage im - i - - tate,

Of Gal - lants who la - dies would charm. None can com -

The first system consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line has a melodic line with lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

pare with the bold Gens - d'arme.

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with lyrics. The piano accompaniment continues the rhythmic pattern.

CHORUS. Heads up, chest out, Heads up, chest out,

The third system introduces the chorus. The vocal line has a melodic line with lyrics. The piano accompaniment continues the rhythmic pattern. The word "CHORUS." is written above the vocal line. The lyrics "Heads up, chest out," are written below the vocal line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

The fourth system continues the piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Shoul - ders straight, all our car - riage im - i - -
Shoul - ders straight, all our car - riage im - i - -

The fifth system continues the vocal line and piano accompaniment. The vocal line has a melodic line with lyrics. The piano accompaniment continues the rhythmic pattern.

The sixth system continues the piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

tate. — of gal - lants who la - dies would charm,

tate. — of gal - lants who la - dies would charm,

This system contains two vocal staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat (B-flat) and a 3/4 time signature. The lyrics are: "tate. — of gal - lants who la - dies would charm,". The music consists of quarter and eighth notes.

This system shows the piano accompaniment for the first system of music. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 3/4 time with a key signature of one flat. The right hand plays a melody of quarter and eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Who can com - pare with the bold Gens - d'arme —

Who can com - pare with the bold Gens - d'arme —

This system contains two vocal staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat and a 3/4 time signature. The lyrics are: "Who can com - pare with the bold Gens - d'arme —". The music consists of quarter and eighth notes.

This system shows the piano accompaniment for the second system of music. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 3/4 time with a key signature of one flat. The right hand plays a melody of quarter and eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *ff* (fortissimo) is present in the right hand.

Tempo.I.

ff

ff

This system shows the piano accompaniment for the third system of music. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 2/4 time with a key signature of one flat. The tempo is marked "Tempo.I.". The right hand plays a melody of quarter and eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamic markings of *ff* (fortissimo) are present in both hands.

unis.

f Vive la Bo - he - mi - a! Vive la Bo - he - mi - a! Where is a

f Vive la Bo - he - mi - a! Vive la Bo - he - mi - a! Where is a

f

life so free? Where reigns such jol-li - ty? Down with pro pri - e - ty

life so free? Where reigns such jol-li - ty? Down with pro - pri - e - ty

Vive la good com-pagn-ie! Deep in the wine cup dip a health to

Vive la good com-pagn-ie! Deep in the wine cup dip a health to

crese molto.

very slow.

ff fel - low - ship. *ff* La, la, la, la, la, - la,

ff fel - low - ship. *ff* La, la, la, la, la, la,

ff
molto rit.

allargando.

la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la. Down with pro - pri - e - ty

la, la, la, la, la, la. Down with pro - pri - e - ty

poco accel.

Vive la good com-pagn-ie Deep in the wine cup dip

Vive la good com-pagn-ie Deep in the wine cup dip

a health to fel - low - ship.

a health to fel - low - ship.

ff

ff

ff

Allegro.

loco.

When I Sang My Low C.

SOLO AND REFRAIN.

Bassini, Stumperino, Bumpianni and Chorus.

No 2.

Moderato.

Piano. *f* *ff*

'Twas the u - sual thing, When I used to sing In my
 Our — troupe took a trip On a pas - sen - ger ship Thro' the
 When the storm had gone We — sailed at dawn While the

re - per - toire — o - per - at - ic For the
 one night stands — of the Pa - cif - ic But the
 band — played — con - cer - ti - nas We were

pub - lic and press To de - clare my suc - cess In a
 life was — tough For the sea was — rough And the
 ver - y — late For we had a — date That —

man - ner both — loud and em - phat - ic. What - ev - er the score, Whether
 storms were in - deed ter - rif - ic. The crowd on — board said with
 night — in the Phil - li - pen - as. A - las and a lack! For the

Mo - zart or Spohr the — crit - ics would all a - gree That it
 one ac - cord "It's as plain as it plain can be. While the
 wind got — slack Near the coast - line of old Zan - zi - bar. We were

was - n't my lung Or the trip of my tongue But the
 waves run so high It's your du - ty to try The ef -
 down on our luck For we got bad - ly stuck On the

way I had sung my low "C," low "C."
 fect of your ver - y low "C," low "C."
 brow of an old san - dy bar, san - dy bar.

CHORUS.

'Twas the way he had sung his low
 The ef - fect of his ver - y low
 Stuck,we vow on an old san - dy

'Twas the way he had sung his low
 The ef - fect of his ver - y low
 Stuck,we vow on an old san - dy

Low "C" My
 Low "C" My
 San-dy bar. A

C." 'Twas the way he had sung his low C."
 C." The ef - fect of your ver - y low C."
 bar. On the brow of an old san - dy bar.

C." 'Twas the way he had sung his low C."
 C." The ef - fect of your ver - y low C."
 bar. On the brow of an old san - dy bar.

Tempo di Valse,
 Moderato.

vi - bran - tane - ous, most membraneous, Sub - ter - an - e - ous "C" _____
 plast - ic pli - a - ble, most re - li - a - ble, Un - de - ni - a - ble "C" _____
 non - dis - clos - a - ble in - ter - pos - a - ble Twelve o'clock clos - a - ble bar. _____

REFRAIN.

Sol, Mi, Sol, Fa, Sol, Re, sung con a - mo - ré The
Sol, Mi, Fa, Sol, a - lone sung through a meg - a - phone,
Sol, Mi, Sol, Fa, Re, Mi, Such a cal - am - i - ty

pp

peo - ple just flocked to hear me. _____ What
Broke up the storm I could see. _____ And the
Seemed we would nev - er be free. _____ So I

caused a com - mo - tion was my song of the o - cean, For
thun - der's loud call seemed ex - - cee - ding - ly small Ev' - ry
just dropped a note and the _____ boat got a - float on the

that's where I sang my low "C"
 time I would bawl my low "C"
 swell of my ver - y low "C"

MALE CHORUS.

Sol, Mi, Sol, Fa, Sol, Re, Sung con a - mo - ré Ah!
 Sol, Mi, Fa, Sol a lone Sung through a meg - a - phone,
 Sol, Mi, Sol, Fa, Re, Mi, Such a cal - am - i - ty

BASSINI.

ne'er such a sing - er as he _____ I sung with such
 Broke up the storm I could see. _____ My voice so se -
 Seemed we would nev - er be free. _____ I start - ed to

feel - ing It brought down the ceil - ing each time that I
 rene, Sim - ply turned the sea green ev' - ry time that I'd
 cough and the ship float - ed off for I coughed up my

Each time that he
 Ev' - ry time that he'd
 For he coughed up his

Each time that he
 Ev' - ry time that he'd
 For he coughed up his

after 1st Verse only.

sang my low _____ (Whistle)(Trombone.) *D.C.*

sang his "Low C" *D.C.*

sang his "Low C" *D.C.*

sfz sfz

after 2d Verse only.

BASSINI. *tr.* *tr.* *tr.* *tr.*

scream my Ah! Ah!

CHORUS. scream his

Bb Clarinet. *tr.* *tr.*

Clar. *tr.* *tr.*

Clar. *tr.* *tr.* Ah!

Clar. Ah! D.C.

CHORUS. "Low C." "Low C." D.C.

D.C. *sfz* *sfz*

after 3d Verse only.

BASSINI.

Moderato.

ver - y My ver - y low, My ver - y ver - y

ver - y

ver - y

CHORUS.

Detailed description: This system contains the first four staves of the score. The top staff is Bassini, followed by Bb Clarinet, Trombone, and a Chorus section with three vocal staves. The music is in a key with two flats and a common time signature. The lyrics 'ver - y My ver - y low, My ver - y ver - y' are written under the Bassini staff. The Chorus part begins with the word 'CHORUS.' written vertically on the left side of the vocal staves.

ver - y low C.

Clar.

Trom.

"Low C."

"Low C."

sfz sfz

Detailed description: This system contains the next four staves of the score. The top staff is Clarinet, followed by Trombone, and a Piano accompaniment section with two staves. The lyrics 'ver - y low C.' are written under the Clarinet staff. The Piano part features a melodic line in the right hand and a bass line in the left hand, with dynamic markings *sfz sfz* at the end of the system. The word 'CHORUS.' is written vertically on the left side of the vocal staves from the previous system, continuing down the page.

No 3. In My Official Capacity.

TOPICAL SONG.

HOGG.

Allegro moderato.

Piano.

The piano introduction is in 2/4 time, key of B-flat major. It begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The piece concludes with a fortissimo (*ff*) dynamic and a final chord.

Of the ma - ny wick - ed things now tak - ing place, — Things de -
 When I start - ed I was hard - ly up to snuff, — But I've
 When a ver - y wick - ed play en - joys a run, — That is

(Till ready.)

The first system of the song features a vocal line and piano accompaniment. The vocal line starts with a repeat sign and includes a triplet of eighth notes. The piano accompaniment is in 2/4 time, with a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes.

mor - al - iz - ing to the hu - man race — I
 learned since then the "Ten - der - loin" is tough — On
 full of risk - y, frisk - y, french - y fun — These dis -

The second system of the song continues the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment maintains the 2/4 time signature and mezzo-forte (*mf*) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes.

feel it is my du - ty to re - form, — That phase of life de - scribed as be - ing
far - o banks I thought po - lice would drop, — Now if I don't know the place I ask the
rob - ing scenes are hor - rid don't you know, — I de - spise them but of course I have to

warm — Then a sad and pain - ful du - ty comes to me — Ev' - ry
cop — But — far - o is a game that is - n't fair — And —
go — An — act - oi, no re - form needs that is true — But —

kind of naught - y thing I have to see — And if I'm caught where vi - ces still ex -
po - ker's a de - lu - sion and a snare — How could I warn the youth thro' out our
ac - tress - es oc - ca - sion - al - ly do — To lec - ture them I take them out to

ist — I show my lit - tle badge and then in - sist — It's
land — Did I re - fuse to go and take a hand? — So
dine — And show how wrong it is by buy - ing wine — But

REFRAIN.

In my of - fi - cial ca - pac - i - ty, I'm a - mazed — at such au -
 In my of - fi - cial ca - pac - i - ty, Then I play — with much sa -
 In my of - fi - cial ca - pac - i - ty, And I quote — with much ver -

dac - i - ty, And I treat them all with scorn, I'm out
 gac - i - ty, So as gam - bling is a sin, — I
 ac - i - ty, "Look not on the wine that's red, —

(Whistle.)
 sim - ply for re - form.
 give back all I win.
 Take cham-pagne in - stead.

CHORUS.
 (Whistle.)

8 (Orchestra.) 3 3 loco. 3 3 D.S. ff

A Most Accomodating Chaperon.

ARAMENTHE.

Lyric by FREDERIC RANKEN.

Music by ISDORE WITMARK.

Allegro moderato.

Voice.

Piano.

If con - ven - tion must be heed - ed, A — Chap - er - on is need - ed, A
When I take a girl as fair as a - ny flow'r, a - round thro' Par - is, And may

Chap - er - on of won - drous ver - sa - ti - li - ty, She must
show her all the sights the maid - en seeks to see, Ah "Ma -

mod - est be and qui - et, Liv - ing well on a - ny di - et which is
foi" She says "La belle Par - ee. c'est mag - ni - fi - que très jo - lie" The

of - fered by Ple - bei - an or no - bil - i - ty. She is
trou - ble is The best of French is Greek to me. When the

jo - cu - lar or jol - ly Oft - en sad or mel - an - cho - ly, And her
crim - son lights are glow - ing, Lin - ger - ie and an - kles show ing, Ev - 'ry

charge must nev - er, nev - er see a chap a - lone, But in
lub - ber tries to rub - ber at a calf her own But no

man-ner most di-vert-ing, She a-lone must do the flirt-ing, Which is Rus-sian, Prus-sian, Turk can see that stock-ings o-pen work but he looks

poco rit.

nev-er dis-con-cert-ing for a mod-ern Chap-er-on. I'm a thro' that judge of ho-sier-y, a mod-ern Chap-er-on. I'm a

Allegro grazioso. *sad and doleful.*

rough and read-y Chap-er-on I'm a rough and read-y
gay and gid-dy Chap-er-on I'm a sly and naught-y

Chap-er-on I've a-greed well to heed All re-
Chap-er-on Ti-ny feet An-kles neet I can

quire-ments, I'm a mar-riage bu-reau tel-e- phone — If from
trav-el a-ny place up-on the map a-lone — I can

rall. *mf*

Mon-day on to Sun-day — You'd a-gree with Miss-es
im-i-tate pro-pri-e-ty — When I go in good so-

Grun-dy, Come to me — and you'll see. — A
ci-e-ty, Good or ill — what you will. — A

f

poco rit.

most ac-com-mo-dat-ing Chap-er - - on. — 1. — I'm a on
most ac-com-mo-dat-ing Chap-er - - on. — 2. — I'm a on

poco rit. *f* *sfz*

The Little Maid Who Couldn't Say No.

VIOLET and CHORUS.

No 5.

Moderato con moto. $\text{\$}$

Voice.

Piano.

mf *p*

till ready.

VIOLET.

There was once a lit - tle maid - en in the days gone by
 There was once a hand - some Lad - die in the days gone by
 There was once an aged Pa - pa in the days gone by

CHORUS.

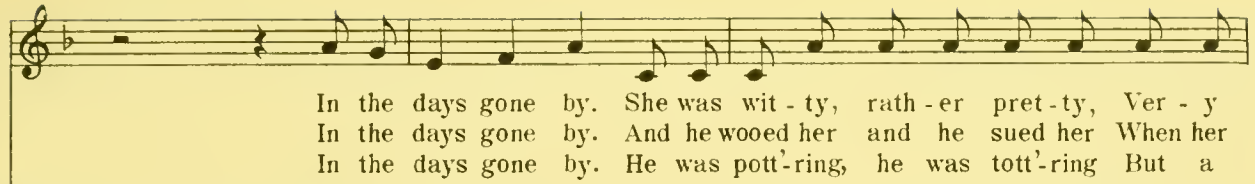
mf

In the
 In the
 In the

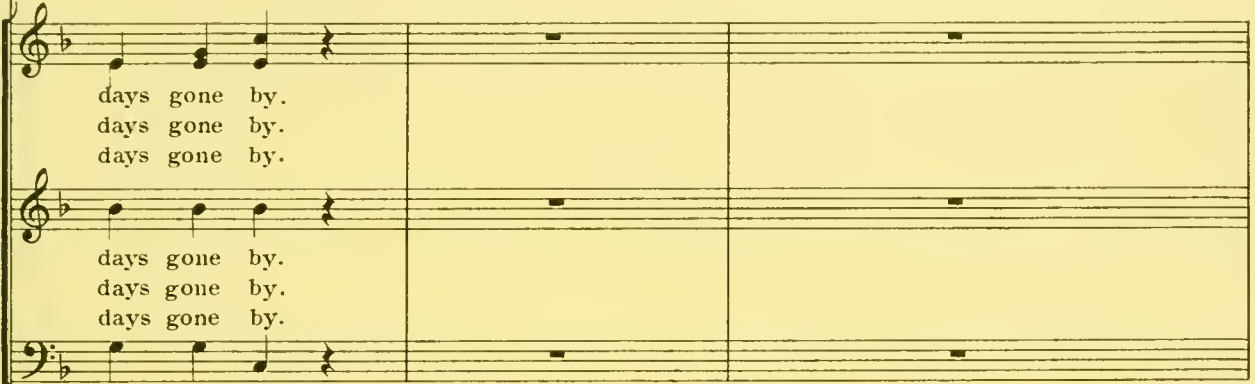
mf

In the
 In the
 In the

mf

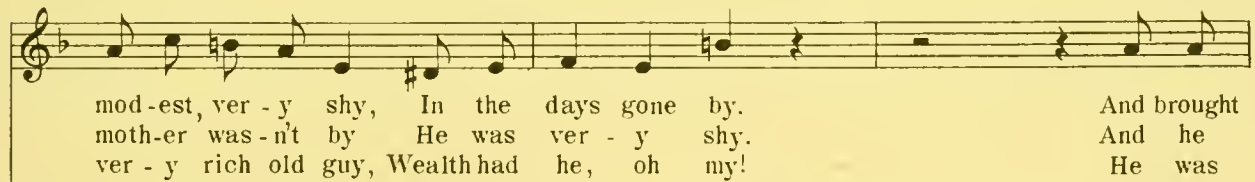


In the days gone by. She was wit - ty, rath - er pret - ty, Ver - y
 In the days gone by. And he wooed her and he sued her When her
 In the days gone by. He was pott'ring, he was tott'ring But a

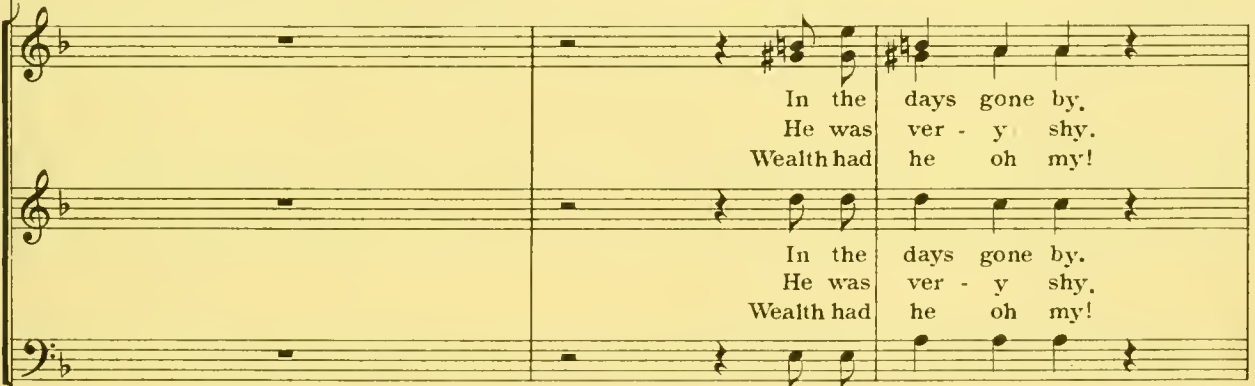


days gone by.
 days gone by.
 days gone by.

days gone by.
 days gone by.
 days gone by.

mod - est, ver - y shy, In the days gone by. And brought
 moth - er was - n't by He was ver - y shy. And he
 ver - y rich old guy, Wealth had he, oh my! He was



In the days gone by.
 He was ver - y shy.
 Wealth had he oh my!

In the days gone by.
 He was ver - y shy.
 Wealth had he oh my!



Solo.

up so strict - ly prop - er In the ways of long a - go When
said: an arm can do no harm A - round a waist like this You
reck - oned up in mil - lions By the fair - y tales he told He was

maid - ens were ex - pec - ted All the so - cial rules to know, This
hes - i - tat - ing, fas - ci - nat - ing, Cap - ti - vat - ing Miss. Don't you
an - cient but no Loch - in - var Could e'er have been more bold. And he

poor girl was in - struc - ted It was vul - gar to say "no" In the
think the time pro - pi - tious "For a lit - tle harm - less kiss?" He was
asked the girl to mar - ry him be - fore he got too old He might

mf

VIOLET.

days, in. the days gone by.
 fly in the days gone by.
 die in the days gone by.
 In the days gone by.
 In the days gone by.
 In the days gone by.

CHORUS.

In the days gone by.
 In the days gone by.
 In the days gone by.

poco rit.

REFRAIN.

So she could - n't say "No" "No" It was
 And she could - n't say "No" "No" It was
 And she could - n't say "No" "No" It was

No?
 No?
 No?

No?
 No?
 No?

p grazioso.

ver - y ver - y wrong you know, But they
 ver - y ver - y wrong I know, Then once
 ver - y ver - y wrong I know, Tho' the

mf

thought the word im - prop - er And so - ci - e - ty would drop her So this
 for her - self he kissed her, Then he kissed her for her sis - ter And this
 neigh - bors thought it fun - ny It was real - ly not his mon - ey But be -

mf

maid - en could - n't ev - er say — "No"
 maid - en real - ly could - n't say — "No"
 cause she could - n't ev - er say — "No"

mf

VIOLET,

"No"
"No"
"No"

"No"
"No"
"No"

this maid - en could - n't ev - er
this maid - en real - ly could - n't
be - cause she could - n't ev - er

"No"
"No"
"No"

this maid - en could - n't ev - er
this maid - en real - ly could - n't
be - cause she could - n't ev - er

CHORUS.

1. || 2. (shout)

"No" "No"
"No" "No"
"No" -

(shout)

say "No" "No"
say "No" "No"
say "No" -

(shout)
"No"
(shout)

say "No" "No"
say "No" "No"
say "No" -

(shout)
"No"
(shout)

Talk, Talk, Talk.

No. 6.

Lyric by
GEORGE V. HOBART.

COMIC SONG.

Music by
ISIDORE WITMARK.

Allegro moderato.

Piano.

f *piu marcato.*

The piano introduction consists of two staves in G major, 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include a forte (*f*) marking and a *piu marcato* instruction.

The piano accompaniment for the first vocal line continues across two staves. It features a steady eighth-note bass line in the left hand and a more active right hand with chords and moving lines. A *sfz* (sforzando) marking is present towards the end of the section.

The piano accompaniment for the second vocal line spans two staves. It includes a section marked *ad lib.* (ad libitum) with triplets in the right hand. The dynamics range from *pp* (pianissimo) to *sfz*.

A crowded car,— two la-dies
A mar-ried man,— went gai-ly
A swell pink tea,— the la-dies
A par-lor dim,— two peo-ple

The piano accompaniment for the third vocal line spans two staves. It features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *mf* (mezzo-forte) and *p* (piano).

en - ter there! They have not met for days! They start to
to the club! He'd not been there for days! Small glass at
gaze a - bout! They have not met for days! They look a -
en - ter there! They have not met for days! He is quite

talk — the oth - ers start to swear! They have not met for days!
 first, — and then he drinks a tub! He'd not been there for days!
 round — and get their ham - mers out! They have not met for days!
 tall, — she is be - yond com - pare! They have not met for days!

mf

They talk and talk with nev - er a - ny pause; Con -
 He takes his jag and drags it home with care; To
 The host - - ess smiles on all as - sem - bled there; She
 His arm a - round her waist with - out a pause; No

p

duc - tor on his mous - tache mad - ly gnaws, And both for - get to
 make a noise he trips up - on a chair; And then he finds his
 leaves the room, per - haps to fix her hair; And when she's gone they
 pres - ence to dis - tract, not e - ven maws; And both for - get to

pay their fare be-cause they have not met for days.
 moth'r - in - law's is there, she'd not been there for days.
 ham - mer her for fair! they have not met for days.
 say a word be-cause they have not met for days.

poco rit.

REFRAIN.

Then it's talk, talk, talk! When they have-n't got a thing to
 Then it's talk, talk, talk! In ___ moth - er - in - law's usu - al
 Oh! they talk, talk, talk! Not par - tic - u - lar just what they
 Then it's kiss, kiss, kiss! When they have n't got a word to

p a tempo.

say! Oh! it's sit in the car And ___ jar, jar, jar! Ev' - ry
 way! It's ___ size up the jag, And ___ nag, nag, nag! From ___
 say! They ___ claim that for clothes, She ___ owes, owes, owes! In their
 say! Then it's sit in the dark And ___ spark, spark, spark! When the

pas - sen - ger who comes their way! Then it's talk, talk,
 mid - night till the break of day! Then it's talk, talk,
 char - it - a - ble lit - tle way! Oh! they talk, talk,
 girl - ie does - n't say him nay! Then it's kiss, kiss,

mf

talk! Oh! if they would just get out and walk! It's a
 talk! Poor son - in - law must take a walk! It's a
 talk! When they scan - dal - ize they feel O. K.! It's a
 kiss! Don't you ev - er miss a thing like this! It's a

most de - light - ful oc - cu - pa - tion sure - ly When they talk, talk, talk! *D.S.*
 most de - light - ful oc - cu - pa - tion sure - ly When they talk, talk, talk!
 most de - light - ful oc - cu - pa - tion sure - ly When they talk, talk, talk!
 most de - light - ful oc - cu - pa - tion sure - ly When you kiss, kiss, kiss!

sfz

D.S.

No. 7.

We're All Good Fellows.

TOM and STUDENTS.

Allegretto.

Piano.

mf sempre legato.

dim.

The piano introduction is in 6/8 time, marked 'Allegretto'. It features a melody in the right hand and a bass line in the left hand. The right hand starts with a series of eighth notes, followed by a half note, and then a series of eighth notes with a 'dim.' marking. The left hand provides a steady accompaniment with eighth notes and rests.

What - e'er our for - tunes may be,
Stu - dents are work - ing by day,

p

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are 'What - e'er our for - tunes may be, / Stu - dents are work - ing by day,'. The piano part includes a 'p' (piano) dynamic marking.

What you will, good or ill. Jol - ly good com - rades are
Our de - light, is at night. We know a good ca - ba -

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are 'What you will, good or ill. / Our de - light, is at night. / Jol - ly good com - rades are / We know a good ca - ba -'. The piano accompaniment continues with a steady eighth-note rhythm.

we, Friends thro' all, that may fall.
- ret. Where is free, com - pa - ny

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are 'we, Friends thro' all, that may fall. / - ret. Where is free, com - pa - ny'. The piano accompaniment continues with a steady eighth-note rhythm.

Lit - tle care we for the fu - - tures store
 What tho' a fel - low be dull or sad

Naught of the days that are past. — Help - ing each oth - er we
 Mar - celle and Mi - mi are there; — Fill up the glass, let each

count for more Friends of the kind that last. } — For
 stu - dent lad Drink to his dam - sel fair. } —

rit.

Moderato.

We're all good fel - lows, boys, and ev - 'ry broth - er's one of us, Would

p

share his for - tune heart and soul; We're

all good fel - lows, boys, and ev - 'ry moth - er's son of us, Just

molto rit.
loves his lit - tle pipe and bowl.

mf
We're

mf

mf

molto rit. *cresc.* *mf*

CHORUS.

all good fel - lows, boys, and ev - 'ry broth - ers one of us, Would

all good fel - lows, boys, and ev - 'ry broth - ers one of us, Would

mf

share his for-tune heart and soul; We're all good fel - lows, boys, and

share his for-tune heart and soul; We're all good fel - lows, boys, and

ev - 'ry moth-ers son of us Just loves his lit - tle pipe and bowl.

ev - 'ry moth-ers son of us Just loves his lit - tle pipe and bowl.

f *molto rit.*

No 8.

The Bois d'Boulogne.

Jacqueline, Hortense, Hogg and Chorus.

Allegro con spirito.

HORTENSE.

First system of music for Hortense. The vocal line is in treble clef, 6/8 time, with lyrics "You may". The piano accompaniment is in bass clef, 6/8 time, with dynamics *f*, *ff*, and *mf*.

Second system of music for Hortense. The vocal line continues with lyrics "talk of a walk or a so - cial stalk In the mall you know or Rot - ten Row, In". The piano accompaniment includes a *rit.* (ritardando) marking.

Third system of music for Hogg. The vocal line is in treble clef, 6/8 time, with lyrics "May its gay so peo - ple say A". The piano accompaniment is in bass clef, 6/8 time, with dynamics *a tempo.*, *ff*, and *p*.

Fourth system of music for Hogg. The vocal line continues with lyrics "drive at night is a great de - light in Cen - tral Park In the park oh". The piano accompaniment includes a *f* (forte) marking.

rit.

JACQ.

what a lark just after dark But

sfz *p*

none I swear can ever compare with what is known as the Bois de Boulogne where

sfz *p*

HORT. & JACQ.
unis.

life is free In gay Pa-ree You

ff *p*

HOGG.
HORT. JACQ. & HOGG.

join the throng and you drive a-long With grace-ful bow Stead-y now out

f *rit.* *mf*

unis.

Tempo di Valse.

on the Bois d'Bou - - logne.

a tempo.

HORT..

Out on the Bois d'Bou - -

p rit. *a tempo.*

logne.

CHORUS.

BoisdBou - logne, BoisdBou - logne, Bois d'Bou - logne, Bois d'Bou - logne

BoisdBou - logne, BoisdBou - logne, Bois d'Bou - logne, Bois d'Bou - logne

JACQ.

There where we drive a - - long.

Drive a - long, drive a -

Drive a - long, drive a -

rall. *a tempo.*

Detailed description: This musical system contains the vocal and piano parts for the character JACQ. The vocal line begins with the lyrics 'There where we drive a - - long.' and continues with 'Drive a - long, drive a -' and 'Drive a - long, drive a -'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The tempo markings 'rall.' and 'a tempo.' are placed above the piano staff.

HOGG.

Yes, where is a life

long, drive a - long, drive a - long.

long, drive a - long, drive a - long.

sfz

Detailed description: This musical system contains the vocal and piano parts for the character HOGG. The vocal line begins with the lyrics 'Yes, where is a life' and continues with 'long, drive a - long, drive a - long.' and 'long, drive a - long, drive a - long.'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The dynamic marking 'sfz' is placed above the piano staff.

so free.

Life so free, life so free in Pa-ree, in Pa-

Life so free, life so free in Pa-ree, in Pa-

The first system of the musical score consists of four staves. The top staff is a vocal line with the lyrics "so free." The second and third staves are vocal lines with the lyrics "Life so free, life so free in Pa-ree, in Pa-". The fourth staff is a piano accompaniment with chords and a bass line.

HORT.

Fresh on the breeze of the morn_____

ree Fresh on the breeze of the morn, on the breeze of morn

ree on the breeze of morn

pp

The second system of the musical score consists of four staves. The top staff is a vocal line with the lyrics "Fresh on the breeze of the morn_____". The second and third staves are vocal lines with the lyrics "ree Fresh on the breeze of the morn, on the breeze of morn" and "ree on the breeze of morn". The fourth staff is a piano accompaniment with chords and a bass line, marked with the dynamic *pp*.

JACQ.

List to the sound of the horn. _____
 List to the sound of the horn _____ *ff* To the wind-ing of the
 List to the sound of the horn _____ *ff* To the wind-ing of the
 List to the sound of the horn _____ *ff* To the wind-ing of the

This system contains four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. Dynamics include *ff* (fortissimo) and *f* (forte).

horn Loud is born. _____
 horn Loud is born. _____
 horn Loud is born. _____ *sfz*

This system contains four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. Dynamics include *sfz* (sforzando). The system concludes with a double bar line and a key signature change to B-flat major and a time signature change to 6/8.

Allegro. JACQ. & HORT with Sop

Tal - ly ho! Tal - ly ho
 Tal - ly ho! Tal - ly ho
 HOGG with BASSES.

energico.
ff

This system contains the first system of music. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts enter with the lyrics "Tal - ly ho! Tal - ly ho". The piano accompaniment is marked *energico.* and *ff* (fortissimo). The piano part includes triplet figures in both the right and left hands.

Tal - ly ho! Tal - ly ho! Tal - ly
 Tal - ly ho! Tal - ly ho! Tal - ly
 Tal - ly ho! Tal - ly ho! Tal - ly

This system continues the vocal and piano parts. The vocal parts repeat the lyrics "Tal - ly ho! Tal - ly ho! Tal - ly". The piano accompaniment continues with the same rhythmic patterns and triplet figures.

ho! Tal - ly ho! Tal - ly ho!
 ho! Tal - ly ho! Tal - ly ho!
 ho! Tal - ly ho! Tal - ly ho!

This system concludes the vocal and piano parts. The vocal parts end with the lyrics "ho! Tal - ly ho! Tal - ly ho!". The piano accompaniment concludes with a final chord and a fermata.

THE THREE.

Driv - ing, rid - ing nev - er so hap - py a throug — So

mf
a throug

mf
a throug

mf
a throug

f

The first system of the score consists of a vocal line and three piano accompaniment staves. The vocal line is in 6/8 time and begins with the lyrics 'Driv - ing, rid - ing nev - er so hap - py a throug — So'. The piano accompaniment includes a grand staff (treble and bass clefs) and a separate bass line. The piano part features a steady eighth-note bass line and chords in the right hand, with a dynamic marking of *f* at the beginning. The piano accompaniment for the first two staves is mostly rests, with some notes appearing in the third measure.

mer - ri - ly driv - ing a - long — Oh! nev - er such pleas - ure de - riv - ing

a - long

a - long

The second system of the score continues the vocal line and piano accompaniment. The vocal line has the lyrics 'mer - ri - ly driv - ing a - long — Oh! nev - er such pleas - ure de - riv - ing'. The piano accompaniment continues with the same rhythmic pattern as the first system. The piano part features a steady eighth-note bass line and chords in the right hand, with a dynamic marking of *f* at the beginning. The piano accompaniment for the first two staves is mostly rests, with some notes appearing in the third measure.

JACQ &
HORT.

Ho then, whoa then Up at the snap of the throng— There's

whoa then There's

whoa then There's

HOGG with BASSES.

f

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "Ho then, whoa then Up at the snap of the throng— There's". The second and third staves are vocal lines with lyrics: "whoa then There's" and "whoa then There's" respectively. The fourth staff is a bass line with the instruction "HOGG with BASSES." and a dynamic marking of *f*. Below these staves is a piano accompaniment consisting of two staves (treble and bass clef) with chords and melodic lines.

ma - ny a shout as we pass by, There's ma - ny a glance as on we fly With

ma - ny a shout as we pass by, There's ma - ny a glance as on we fly With

ma - ny a shout as we pass by, There's ma - ny a glance as on we fly With

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "ma - ny a shout as we pass by, There's ma - ny a glance as on we fly With". The second, third, and fourth staves are vocal lines with the same lyrics: "ma - ny a shout as we pass by, There's ma - ny a glance as on we fly With". The bottom two staves are a piano accompaniment consisting of two staves (treble and bass clef) with chords and melodic lines.

Hi! hi! hi! hi! Stead - y the lead - er in a flash

Hi! hi! hi! hi! Stead - y the lead - er in a flash,

Hi! hi! hi! hi! Stead - y the lead - er in a flash,

cresc. molto.

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are in a 3/4 time signature with a key signature of one flat (B-flat). The lyrics are 'Hi! hi! hi! hi! Stead - y the lead - er in a flash'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. A dynamic marking 'cresc. molto.' is placed above the piano part in the final measure.

Hard on the bit we on - ward dash Who'd stop our flight would find it rash.

Hard on the bit we on - ward dash Who'd stop our flight would find it rash.

Hard on the bit we on - ward dash Who'd stop our flight would find it rash.

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are in a 3/4 time signature with a key signature of one flat (B-flat). The lyrics are 'Hard on the bit we on - ward dash Who'd stop our flight would find it rash.'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. The system concludes with a double bar line and a key signature change to two flats (B-flat and E-flat).

Tempo di Valse.

Ah! _____ Out on the Bois

Ah! _____ Out on the Bois

Ah! _____ Out on the Bois

sfz *p*

Detailed description: This system contains the first four staves of the score. The top three staves are vocal parts (Soprano, Alto, and Tenor) in 3/4 time with a key signature of one flat. Each vocal line begins with a long note on 'Ah!' followed by a melodic line for 'Out on the Bois'. The piano accompaniment is on the bottom two staves, starting with a forte (*sfz*) dynamic and a piano (*p*) dynamic later in the system.

d'Bou - - logne, Bois d'Bou-logne, Bois d'Bou-logne, Bois d'Bou-logne, Bois d'Bou-

d'Bou - - logne, Bois d'Bou-logne, Bois d'Bou-logne, Bois d'Bou-logne, Bois d'Bou-

d'Bou - - logne, Bois d'Bou-logne, Bois d'Bou-logne, Bois d'Bou-logne, Bois d'Bou-

Detailed description: This system contains the next four staves. The top three staves are vocal parts, all with the same lyrics: 'd'Bou - - logne, Bois d'Bou-logne, Bois d'Bou-logne, Bois d'Bou-logne, Bois d'Bou-'. The piano accompaniment is on the bottom two staves, featuring a rhythmic pattern of chords and single notes.

logne Gai - ly we move a - - long, move a -

logne Gai - ly we move a - - long, move a -

logne Gai - ly we move a - - long, move a -

The first system consists of four staves. The top three are vocal staves in treble clef with a key signature of one flat (B-flat). The bottom staff is a piano accompaniment in bass clef. The lyrics are: "logne Gai - ly we move a - - long, move a -". The piano part features a steady bass line with chords in the right hand.

long, move a - long, move a - long, move a - long, Ah! where is a

long, move a long, move a - long, move a - long, Ah! where is a

long, move a long, move a - long, move a - long, Ah! where is a

The second system consists of four staves. The top three are vocal staves in treble clef with a key signature of one flat (B-flat). The bottom staff is a piano accompaniment in bass clef. The lyrics are: "long, move a - long, move a - long, move a - long, Ah! where is a". The piano part continues with a steady bass line and chords in the right hand, including some dynamic markings like accents and slurs.

life so free, life so free, life so free In Pa -

life so free, life so free, life so free In Pa -

life so free, life so free, life so free In Pa -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment is in the right and left hands, providing harmonic support for the vocal lines. The lyrics are: "life so free, life so free, life so free In Pa -".

ree, in Pa - ree Fresh on the flush of the morn, on the

ree, in Pa - ree Fresh on the flush of the morn on the

ree, in Pa - ree on the

The second system continues the vocal and piano parts. The lyrics are: "ree, in Pa - ree Fresh on the flush of the morn, on the". The piano accompaniment includes a dynamic marking of *p* (piano) in the third measure of the right hand.

flush of morn List to the sound of the horn, _____ Vive va the
 flush of morn List to the sound of the horn, _____ Vive va the
 flush of morn List to the sound of the horn, _____ Vive va the

ff

ff

ff

ff

Bois d'Bou-logne, Bois d'Bou-logne.
 Bois d'Bou-logne, Bois d'Bou-logne.
 Bois d'Bou-logne, Bois d'Bou-logne.

DANCE.

ff

First system of a piano score. The treble clef staff begins with a measure marked with an 8-measure rest. The bass clef staff contains a melodic line with eighth notes. Dynamics include *p* (piano) and *ff* (fortissimo). A slur covers a group of notes in the treble staff.

Second system of the piano score, continuing the melodic and harmonic development from the first system.

Third system of the piano score, featuring a first ending bracket labeled "1." over the final two measures of the system.

Fourth system of the piano score, starting with an 8-measure rest in the treble staff. The bass clef staff has a melodic line with accents (*>*) over several notes.

Fifth system of the piano score, starting with a second ending bracket labeled "2." over the first two measures. The treble staff has accents (*>*) and dynamic markings *sfz* (sforzando). The bass clef staff has accents (*>*) and dynamic markings *sfz*.

Finale I.

No 9.

Allegro. HOGG.

To

ff *sfz*

stop a mar-riage that's fool-ish quite I take this step it's my le-gal right My

CHORUS.

Ah! Oh!

Ah! Oh!

mf

way-ward ward goes straight-way home in charge of this chap-er - on — For

ARA.

stop-ping a mar-riage that's cer-tain - ly rash I eas - i - ly get two

Ah!

Ah!

thous-and in cash, This el - der - ly gent, has ver - y well known He's

Oh!

Oh!

safe in en-gag-ing a chap-er-on. Ha! ha! _____ Come on! _____ Ah

ARA. VIOLET.

TOM. Ah

VIOLET, PANSY, ROSE, DAISY, HORTENSE, JACQUELINE with SOP. & ALTO.

EARL, STUDENTS with TEN.

BASSINI, STUDENTS with BASS.

f Oh dear it's clear

f Oh dear it's clear

f *cresc.*

no! _____ no _____ no no no

no! _____ *ff* no no no no

They're lost we fear _____ *ff* To stop a mar-riage it's ev-i-dent quite, This

They're lost we fear _____ *ff* To stop a mar-riage it's ev-i-dent quite, This

ff

no I shall not go I shall not

no no no no no You shall not

el - der - ly gent has a le - gal right, His wis - dom is ver - y well

el - der - ly gent has a le - gal right, His wis - dom is ver - y well

go Ah no, no, no, I shall not go.

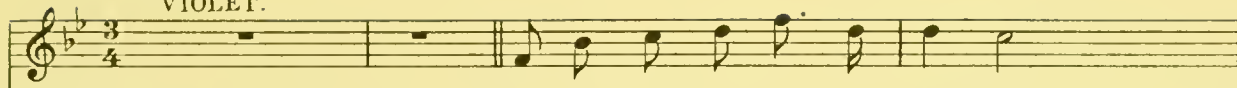
go Ah no, no, no, You shall not go.

shown in en - gag - ing this ex - cel - lent chap - er - on.

shown in en - gag - ing this ex - cel - lent chap - er - on.

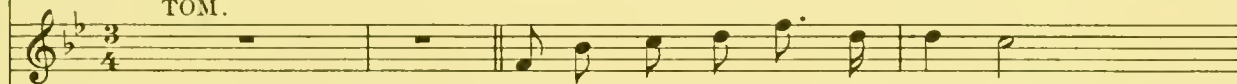
pp

Andante.
VIOLET.

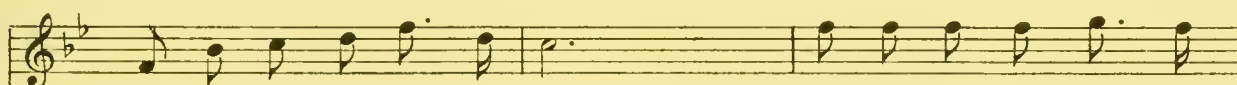


Hope-less seems our bright en - deav - or

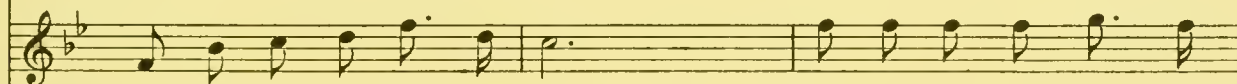
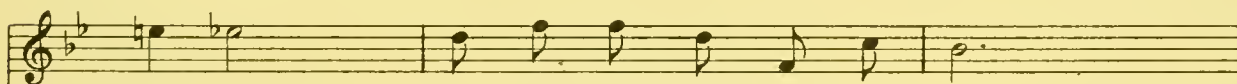
TOM.



Andante.



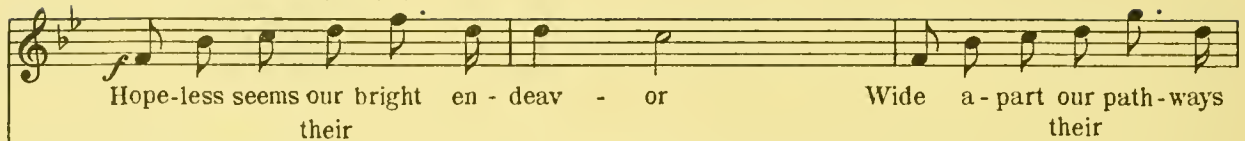
Wide a-part our path-ways lie Part - ed we shall be for -

ev - er Say fare - well must you and I

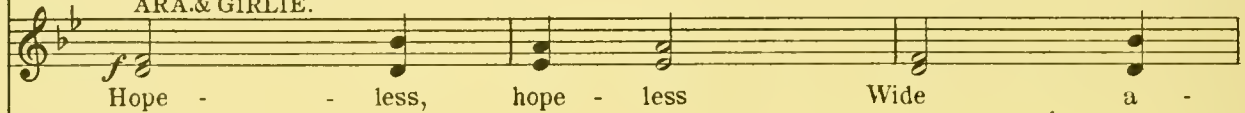


VIOLET & HORTENSE.



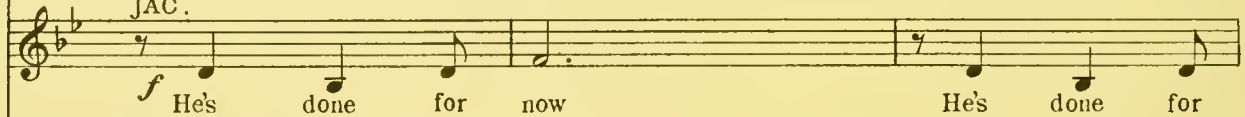
Hope-less seems our bright en - deav - or Wide a - part our path - ways
their their

ARA. & GIRLIE.



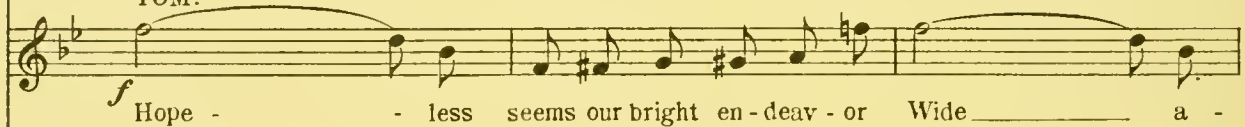
Hope - - less, hope - less Wide a -

JAC.



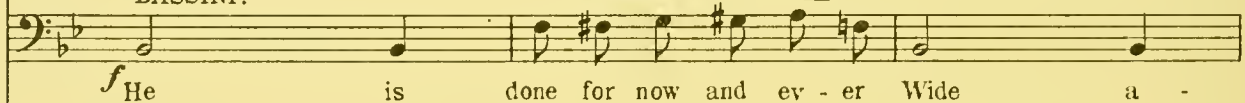
f He's done for now He's done for

TOM.



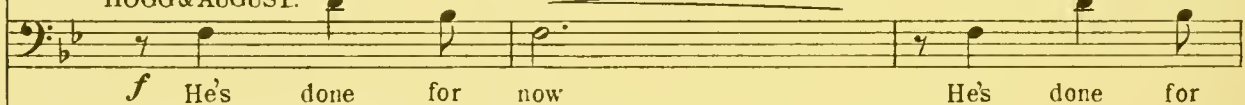
f Hope - - less seems our bright en - deav - or Wide a -

BASSINI.



f He is done for now and ev - er Wide a -

HOGG & AUGUST.

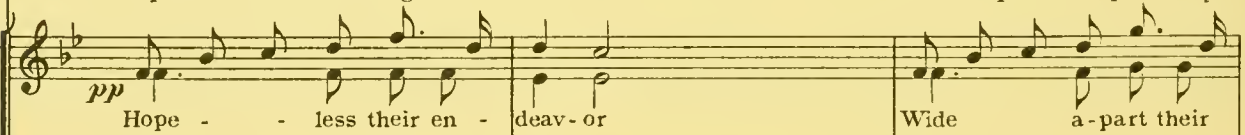


f He's done for now He's done for

PANSY, DAISY, ROSE with SOP. & ALTOS.

Hope-less seems their bright en - deav - or

Wide a - part their path - ways

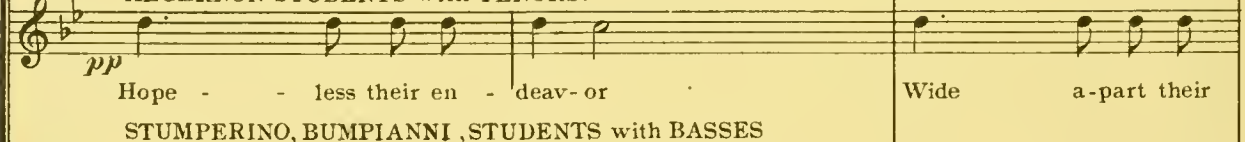


pp Hope - - less their en - deav - or Wide a - part their

ALGERNON STUDENTS with TENORS.

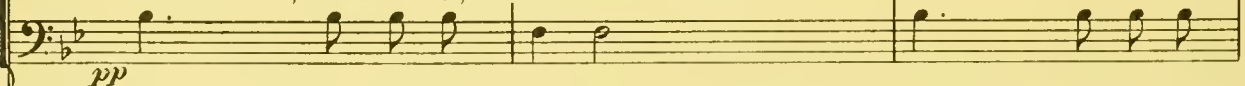
Hope - - less their en - deav - or

Wide a - part their



pp Hope - - less their en - deav - or Wide a - part their

STUMPERINO, BUMPIANNI, STUDENTS with BASSES



pp



f

Ah!

lie Part - ed they must be for - ev - er

part Part - ed they must be for - ev - er

e'er Part - ed they must be for - ev - er

part our path-ways lie_ Part - ed we must be for - ev - er So

part our routes must lie_ Bar - i - tones are nev - er clev - er So

e'er I'll be "It" for now and ev - - er So

lie routes Part - ed they must be for - ev - er

routes Part - ed they must be for - ev - - er So

8

Allegro vivace.

Say fare-well must you and I.

all their fond hopes die.

all their fond hopes die.

say fare - well, fare - well, fare - well. *pp*

say fare - well, fare - well, fare - well. *pp*

say fare - well, fare - well, fare - well. *pp*

In fare-well's their fond hopes die.

say fare - well.

say fare - well, fare - well, fare - well. *pp*

say fare - well, fare - well, fare - well. *pp*

Allegro vivace.

pp

BASSINI.

Come, come a-way we must has-ten to-day For the

time of de-part-ure is near Come then

cease now to grieve For 'tis time we must

TOM.

Ag-o-ny rare oh rage and dis-pair Hence
leave

Moderato.

forth naught of hap - pi - ness waits for me there.

rit. *pp*

TOM.

STUDENTS.

My friends thro' what be -

We're ev - er at your side

Andante. TOM. Moderato.

tide. *mf* We're all good fel - lows boys and

STUDENTS. *pp* We're all good fel - lows boys and

TENORS. *pp*

BASSES. *pp*

Andante. Moderato.

pp *pp*

ev' - ry broth - er's one of us, Would share his for - tune heart and

And ev' - ry one of us of us would share his

soul. We're all good fel - lows, boys and

for - tune heart and soul. We're all good fel - lows, boys and

They're all good fel - lows, boys and

We're all good fel - lows, boys and

STUDENTS.

CHORUS & PRINCIPALS.

molto rit.

ev' - ry moth - er's son of us Just loves his lit - tle pipe and

ev' - ry moth - er's son of us Just loves his pipe and

ev' - ry moth - er's son of us and

ev' - ry moth - er's son of us and

pp *pp* *pp*

7 8

molto rit.

bowl.

bowl.

bowl.

bowl.

molto rit.

8

No 10^a

Opening Scene.

Oh! Love, Airy Like, Fairy Like.

MANDOLIN CHORUS.

Tempo di Valse, Moderato.

Piano.

f *rall.*

FEMALE CHORUS.

Oh! Love, airy like, fairy like

Strains are borne on the breeze, Go, Love,

carry thy message O'er valley and hill thro' the nodding trees, —

Cu - - pid ev - er is scat - ter - ing swift winged

ar - rows a - far Stu - - pid pru - dence, not mat - ter - ing

Show him the door of my heart a - jar. Haste thee, why

dost thou pon - der? Haste thee e'er dawn ap - pears;

Tell him, my love ne'er shall wan-der, My heart but grows fon-der thro'

flight of years— Urge then his gift— be - stow - ing,

rall. *mf a tempo.*

Purge then my heart— a - gain, Ah! tell him my

an-guish un-know-ing, My heart o - ver flow-ing with doubt and pain.

rall.

Oh, Love, air - y like, fair - y like Strains

p

are borne on the breeze Go, Love

car - ry thy mes - sage o'er val - ley and hill thro the nod - ding

trees ——— Cu - pid ev - er is scat - ter - ing

f

Swift winged ar - rows a - far Stu -

- pid pru - dence, not mat - ter - ing Show him the door of my

ff

heart a - jar then haste thee then
Ah! pray - Cu - pid then haste

p *pp*

Haste thee e'er dawn ap - pears.

pp *rit.* *pp* *Seque.*

rit. *pp*

No 10b

Egyptland.

ORIENTAL ENSEMBLE AND DANCE.

Allegro. DANCE.

Piano. *ff*

The first system of music is for piano. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a series of chords, followed by a melodic line. The bass staff provides a rhythmic accompaniment with chords and single notes. A dynamic marking of *ff* (fortissimo) is present. The system concludes with a repeat sign and a first ending bracket.

The second system continues the piano accompaniment. It features similar chordal textures in both staves, maintaining the rhythmic and melodic motifs established in the first system.

The third system continues the piano accompaniment, showing further development of the chordal and melodic patterns.

The fourth system includes first and second endings. The first ending is marked with a '1.' and leads to a section with a key signature change to two flats (B-flat and E-flat). The second ending is marked with a '2.' and leads to a different section. Dynamic markings include *sfz* (sforzando) and *ff* (fortissimo).

The fifth system continues the piano accompaniment in the new key signature of two flats. It features a mix of chords and melodic lines.

The sixth system concludes the piano accompaniment, ending with a final chord and a repeat sign.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands, with accents marked above several notes.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *fff* (fortississimo) in the right hand towards the end of the system.

Third system of musical notation, showing further development of the musical themes in both hands.

Fourth system of musical notation, maintaining the complex texture of chords and moving lines.

Fifth system of musical notation, continuing the musical progression.

Sixth system of musical notation, concluding the page with a dynamic marking of *sfz* (sforzando) in the right hand.

Tempo di Marcia.

ff unis.

CHORUS.

E - gypt land May its om - ni - pres - ent glo - rious stand

E - gypt land May its om - ni - pres - ent glo - rious stand

ff

Where life is ev - er free As an O - ri - en - tal

Where life is ev - er free As an O - ri - en - tal

life can be. E - gypt land

life can be. E - gypt land

To — Thee we hymn our prais - es grand

To — Thee we hymn our prais - es grand

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are "To — Thee we hymn our prais - es grand". The piano accompaniment is in bass clef and features a steady eighth-note bass line and chords in the right hand.

May thy trip - le cres - ent star — Long be known a -

May thy trip - le cres - ent star — Long be known a -

The second system of the musical score continues the vocal and piano parts. The lyrics are "May thy trip - le cres - ent star — Long be known a -". The piano accompaniment continues with similar harmonic support for the vocal lines.

1. far. | 2. far.

far.

far.

The third system of the musical score includes first and second endings. The first ending is marked "1. far." and the second ending is marked "2. far.". The piano accompaniment features a first ending with a repeat sign and a second ending that leads to a final chord marked "sfz".

No 11.

Comic Opera Bandits.

BASSINI and CHORUS.

Piano.

Allo modto

BASSINI.

When the stage grows dark as night And a green and gha - st - ly
 Then the cho - rus men draw nigh Ev' - ry one is six feet
 When in se - cret cham - ber dark With a cau - tious hist and

pp

light Streams a - cross it with a grim and griz - ly flush. Then you
 high And they sing that blood and steel are their de - lights They're of
 hark As the drum - mer plays a loud stac - ca - to boom! In a

TEN. *unis.*

MALE CHORUS.

flush! flush!
 their de - lights.
 Boom! Boom!

BASS.

p

know the time is near, When the brig-ands must ap-pear In a
 lus-ty men a score, And they weigh a ton or more But they're
 man-ner most u-nique With a sly and snake-like sneak They

ver-y nois-y cho-rus called a "Hush" From be-
 al-ways thrashed by lit-tle girls in tights If they
 swear the King must meet a dread-ful doom! If they

Hush! Hush!
 girls in tights.
 doom doom.

hind each rock and stump With an en-er-get-ic thump! Each a
 wear red caps of felt And a knife stuck in each belt And—
 wear a fun-ny wig And a dark and cling-ing rig Con-

pp

hold-ing of a dag-ger in his fist, Then from painted rock and dell Quite as
for a ship to scut-tle blithe-ly sue, It is ea-sy them to know As they
spir-a-cies are what their time em-ploys, But a se-cret they po-ssess That they

In his fist.
blithe-ly sue.
time em-ploys.

loud as they can yell Tell each oth-er to be qui-et with a Hist!
wob-ble to and fro They are mem-bers of a fa-mous pi-rates crew.
want no one to guess So they whis-per at the topmost of their voice.

Hist! Hist! Tell each
pi-rates crew We are
of their voice So they

After 1st. verse only.
BASSINI.

The

oth - er to be qui - et with a Hist! Hush!
 mem - bers of a fa - mous pi - rates crew. Hush!
 whis - per at the top - most of their voice. Hush!

ff

ff

ff

p

way it is I'll show, — The man - ner well you know For we

molto rit.

did it oft in Fra Di - av - o - lo.

Allegretto.

TEN. BRIGANDS..

f Trem - ble!

BASS.

f

sfz *pp*

E'en tho the storm is beat - - ing It's real-ly not worth re - peat - ing

Stage ban-dits are we. — Trem - ble! E'en tho the storm is

pp *sfz pp*

beat - - ing It's real - ly not worth re - peat - ing Stage ban-dits are we. —

8 *D.C.*

After 2d. verse only.

BASSINI.

There's no un-luck-y chance Our plot we'll much en-hance By im-

mf

-ag-in-ing we're Pi-rates of Pen-zance. With cat like tread Up-

BRIGAND. *Allegro marziale.*

p *ff*

on our prey we steal In si-lence dread Our cau-tious way we feel

p *ff* *p* *sfz* *p* *ff*

No sound at all, we nev-er speak a word A fly's foot-fall would be dis-

p *ff* *p* *ff* *p*

- tinct - ly heard.

TEN.

BASS.

Come friends who plough the sea

Ra ra ra ra ra ra ra ra

Truce to nav - i - ga - tion take an - oth - er sta - tion Let's va - - ry

ra ra ra ra ra ra ra ra ra ra ra ra

pi - ra - cy With a lit - tle bur - gla - ry.

ra ra ra ra ra Ta - ran - ta - ra, ra, ra!

p

f

f

sfz

D.C.

D.C.

After 3d. verse only.

This al - so you must know, With glan - ces to and fro, Re -

Allegro moderato.

peat the bus' - ness of Mad - ame An - got.

When *pp* one's con - spir - ing, one

must not fear To meet e'en death for his coun - try dear; Then -

he must wear this mys - te - rious - rig A — col - lar dark, with taw - ny

pp
wig, When one's con - spir - ing, one must not fear To meet e'en

pp staccato.

death for his coun - try dear. — Then he must wear, — then he must

f *leggerio.*

wear, — then he must wear, must — wear this — rig, — A col - lar

f *p*

dark a col - lar dark a col - lar

The first system consists of a vocal line and piano accompaniment. The vocal line is written in bass clef with lyrics: "dark a col - lar dark a col - lar". The piano accompaniment is in treble and bass clefs, featuring a melodic line in the right hand and a bass line in the left hand.

TEN.
dark with taw - ny wig A col - lar dark, with taw - ny

BASS.

The second system introduces two vocal parts: Tenor (TEN.) and Bass (BASS.). The Tenor part has lyrics: "dark with taw - ny wig A col - lar dark, with taw - ny". The Bass part has lyrics: "dark, with taw - ny". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

wig, A col - lar dark, Yes with taw - ny wig!

The third system continues the vocal and piano parts. The Tenor part has lyrics: "wig, A col - lar dark, Yes with taw - ny wig!". The Bass part has lyrics: "dark, Yes with taw - ny wig!". The piano accompaniment includes dynamic markings such as *f* and *sfz*, and features a triplet of notes in the right hand.

Just a Gentle Touch.

No 12.

SERIO-COMIC BALLAD.

HOGG.

Moderato. §

Voice.

Piano.

mf

Day-light steal-ing o-ver night Finds a moth-er in her plight
 Two friends meet on bus-y street Two friends rec-og-nize and greet
 Nar-row walls of crow-ed flats Nine pi-a-a-nos think of that

p

rall.

Watch-ing o'er her ail-ing boy Who's her ev-'ry hope and joy—
 One looks bright as pol-ished steel Oth-er worn but yet, gen-teel—
 O-ver head they scream du-etts I am told that they're sou-brettes—

rall.

Cheer - y words from doc - tors lips, While a cool - ing draught he sips,
 One tells how luck came his way, Oth - er tells of his dis - may, One
 Neigh - bors daugh - ter, big and strong, Plays "Dead March" like com - ic song

Does not ease him half as much, As his moth - ers' gen - tle touch.
 Sym - pa - thiz - es ver - y much, Till the oth - er makes a touch.
 Would - n't mind it half so much, If she had a light - er touch.

REFRAIN.
 Moderato.

Just a gen - tle touch, Just a moth - ers' touch As his name shéll soft - ly
 Just a gen - tle touch, Now he takes a crutch When - eér he makes a
 Oh! her gen - tle touch, Wor - ries me so much And she al - ways starts to

call, _____ Oft a heart quite sad is _____ soon made glad, Thro' a
 call, _____ And when he goes out friends ask him: "what, Gout?" No, a
 bawl, _____ They'll have rooms to let, they'll be mine you bet, Thro' her

gen-tle touch, that's all. _____
 gen-tle touch, that's all. _____
 gen-tle touch, that's all. _____

p *D.S.* *mf*

DANCE. After 3d. Verse.

1. 2.

It Seems Like Yesterday.

BALLAD.

TOM.

NO 13.

Andante con moto.

Voice.

It seems like yes - ter - day When first I
It seems like yes - ter - day I list to

Piano.

f *pp legato.*

saw you stand - ing there; So won - d'rous fair
hear the word di - vine Hear you con - fess

mf *pp* *rit.* *p*

Be - yond com - pare The red rose gleam - ing in your hair.
A whis - pered "yes" When first I asked: "Will you be mine?"

p *mf*

With - in the depths of wood - land glade,
A bird was sing - ing in the tree,

We stood be - neath the old oak's shade
And where you were was heav'n to me.

And all the earth was bright and gay, For
Ah! there for - ev - er could I stay For

then you loved me yes - ter - day, yes - ter - day.
then you loved me yes - ter - day, yes - ter - day.

mf *p rit.*

Valse moderato.

It seems like yes - ter - day I saw with - in your
 It seems like yes - ter - day I looked with - in your

p *cresc.*

eyes so blue, dear, The love - light when I prom - ised
 eyes so blue, dear, The an - swer to my ques - tion:

mf *p*

I'd be ev - er true to you, dear, I'll
 "I'll be ev - er true to you, dear, I'll

mf

love you all days, trust you al - ways, Here or
 love you ev - er, leave you nev - er, Trust in

mf

far a - way, dear, Ah! van - ished yet — I'll
 you for al - way, For aye 'twill last — Tho'

cresc. *f* *pp*

ne'er for - get It seems like yes - ter - day, ——— it
 years have passed It seems like yes - ter - day, ——— it

pp *cresc.* *f*

seems like yes - ter - day. ——— *D.C.*
 seems like yes - ter - day. ———

p rit. *p a tempo.* *D.C.*

accel. *rit.* *Red.*

No 14.

Billy's Very Good To Me.

Words by CHAS. NOEL DOUGLAS.

Music by ISIDORE WITMARK.

Moderato con moto.

Voice.



Piano.

mf *grazioso.* *pp* *f*

Some wom - en keep com - plain - ing bout the treat - ment that they get, So a
 — Bil - ly, course he nev - er works, it is - n't right he should, His
 She says "when we have oys - ters why then Bil - ly dear ex - cels, For
 She said "When Bill goes to a show with joy I just turn green, For

rit. *p*

Ed. *

la - dy friend I ques - tioned just the last time that we met. And she
 health is far too del - i - cate 'Twas nev - er ver - y good. He
 when he's gulped 'em down he al - ways lets me have the shells, And
 when he comes home, he'll sit down and tell me all he's seen, One

said, "Why mar-ried life's a dream with my be-lov-ed Bill," Though we
nev-er brings me home a cent, but if din-ner ain't on deck, He'll
when for for-ty blocks a great big can of beer I've chased, He
day I had the tooth-ache and was cra-zy as a goat, Bill

have our lit-tle troub-les dear, as mar-ried folk all will. Now—
smash up all the fur-ni-ture and twist my bloom-ing neck. If there
gives to me the emp-ty can to see how good it tastes, He—
tapped me gen-tly on the face, the teeth went down my throat, The—

Bil-ly came home full last night and grabbed me by the nose. He
ain't no grub, nor mon-ey, Bill says "git it, git it quick?" His
throws me out the win-dow, Oh my Bil-ly's just too sweet, He
Doc-tor came with his X rays them for-ty teeth to find But

yanked my hair out by the roots and shred-ded all my clothes, He —
 lan-guage al-ways was po-lite and fol-lowed by a kick, Then he
 says it's much the quick-est way for me to reach the street, Bil-ly
 could-n't quite lo-cate 'em, So Bill says, "Say you are blind!" He —

stood me on the fire es-cape from twelve o' clock till three, Oh! there
 throws the coal-stove at my head as down the stairs I flee, Oh! there
 nev-er throws me out to hurt me, tho' I'm in re-pairs. He —
 kicked a hole clear thro' me and got all the teeth but three. Oh! there

ain't no use of talk-in' Bil-ly's ver-y good to me.
 ain't no use of talk-in' Bil-ly's ver-y good to me.
 says it's done to save my legs the te-di-ous trip down stairs,
 ain't no use of talk-in' Bil-ly's ver-y good to me.

REFRAIN, moderato.

Bil - ly, Oh I loves him, for he's ver - y, ver - y good, Though he
 Bil - ly, Oh I loves him, he's a man with - out a flaw, As a
 Bil - ly, Oh I loves him, he's an an - gel with - out wings, Though
 Bil - ly, Oh I loves him, and his prais - es should be sung, Thoug he's

mf

bangs my head a - gainst the wall and says it's on - ly wood, And has
 punch - ing bag he says That I beat all he ev - er saw, On my
 ev - 'ry - thing that ain't chained down, right at my head he flings, And
 on - ly left me half an eye and quar - ter of a lung He's let

danced up - on my ribs till he has bust - ed for - ty three, Oh, there
 nose he'll land his fist, and on my chest he'll plant his knee, Oh, there
 tho' each night he swears that it, my last on earth shall be, There
 day - light in my di - a - phragm till through me you can see, Still there

f

ain't no use of talk - in', Bil - ly's ver - y good to me.
 ain't no use of talk - in', Bil - ly's ver - y good to me.
 ain't no use of talk - in', Bil - ly's ver - y good to me.
 ain't no use of talk - in', Bil - ly's ver - y good to me.

Love in a Palace is Better.

No 15.

DUET.

TOM and VIOLET.

Moderato.

Voice. TOM.

Piano.

p

loco.

True
True

love they say is all in all In cas - tle gray and
love is dead if love's a - fraid A King may wed a

VIOLET.

cot - tage small True love is blind and grave mis - takes You'll
beg - gar maid So fair a trade is ea - sy seen For

TOM. *Listesso tempo.*

oft - en find young Cu - pid makes. But love will dwell in
then the maid be - comes a Queen. But if a Queen the

mf

VIOLET.

Peas - ant's cot Con - tent - ed well to share it's lot. But
youth should mate Of hum - ble mien of low - ly state. Ah!

poco riten.

love a - lone it can - not be Can e'er a -
then you'll see a sor - row true The Queen will

f poco riten. *pp*

TOM.
Slower.

tone for pov - er - ty Now they you'll
be a beg - gar too If King's may

rit. *p espresso.*

VIOLET.

Tho' love is kind, 'Twill not a - tone A lack I
 She'd best be - ware, For sad the lot Of Queen's whod
 TOM.

find Whose love has grown Are those who've dined
 dare Be-neath their lot A Queen may share

find In love a - lone Now they you'll
 share A peas - ant cot She'd best be -

In love a - lone Tho' love is kind
 A peas - ant cot. If Kings may dare

rit.

find Whose love has grown No lack will find in love a -
 ware For sad the lot of Queens who share a peas-ant's

'Twill not a - tone A lack I find in love a -
 Be-neath their lot A Queen may share a peas-ant's

f rit.

Tempo di Valse, moderato. REFRAIN.

lone. cot. *mf* Love, love, love is a joy, Pov - er - ty

lone. lot. *mf*

p-f

8

links — a fet - ter — Love in a cot - tage is all ver - y

poco rit.

well But — love in a pal - ace is bet - - ter ter.

1. 2.

f *f* *sfz*

8

No 16.

My Sambo.

PHROSIA and CHORUS.

Moderato.

Piano. *mf*

The piano introduction consists of two staves. The right hand plays a melody in a 2/4 time signature, starting with a half note chord (F4, A4) followed by a quarter note (G4), then a half note (F4, A4) and a quarter note (G4). The left hand provides a bass line with a half note (F3), a quarter note (A3), and a half note (F3, A3) followed by a quarter note (G3).

I got a
He's nev - er

(Till ready.) *p*

The first vocal line is on a single staff. It begins with a whole rest, followed by a quarter note (F4), a quarter note (A4), and a quarter note (G4). The piano accompaniment consists of two staves. The right hand plays a melody with a half note (F4, A4) and a quarter note (G4). The left hand plays a bass line with a half note (F3), a quarter note (A3), and a half note (F3, A3) followed by a quarter note (G3).

beau, — I love him so — He's my sweet
slow, — He's with a min-strel show Sweet belles from

The second vocal line is on a single staff. It begins with a half note (F4), a quarter note (A4), and a quarter note (G4). The piano accompaniment consists of two staves. The right hand plays a melody with a half note (F4, A4) and a quarter note (G4). The left hand plays a bass line with a half note (F3), a quarter note (A3), and a half note (F3, A3) followed by a quarter note (G3).

lass-es Sam I love him like ras-per jam I nev-er cared
Coon - town They sneak and they hang a - round There's on - ly one

The third vocal line is on a single staff. It begins with a half note (F4), a quarter note (A4), and a quarter note (G4). The piano accompaniment consists of two staves. The right hand plays a melody with a half note (F4, A4) and a quarter note (G4). The left hand plays a bass line with a half note (F3), a quarter note (A3), and a half note (F3, A3) followed by a quarter note (G3).

for a man but Sam - - bo He said I'm the
Li - za Brown for Sam - - bo — No more he'll

on - ly one To mar - ry his fa - ther's son I'm
roam — — He'll get a home — —

hap - py as I can be, No oth - er coon I can see, He's
When I'm his hon - ey wife, Not e - ven the sharp - est knife, Will

all this big world to me is Sam - - bo.
part me, not on your life from Sam - - bo.

(calling.)

Sam - bo! Sam - bo! Sam - bo! Sam - bo!

f Sam - bo! Sam - bo! Sam - bo! Sam - bo!

f Sam - bo! Sam - bo! Sam - bo! Sam - bo!

f

Slowly.

Nev - er, nev - er had a beau like Sam - - bo! He's a

Nev - er, nev - er had a beau like Sam - - bo!

Nev - er, nev - er had a beau like Sam - - bo!

rall.

p

dan - dy is my Sam - bo, Sam - bo, He's so hand - y with the

tan - bo, is my Sam - bo, Sam - bo, All the oth - er coons have no show,

no show, But one beau that's my Sam - - bo.

CHORUS.

He's a dan - dy is my Sam - bo, Sam - bo,
He's a dan - dy is my Sam - bo, Sam - bo,

He's so hand - y with the tam - bo, is my Sam - bo, Sam - bo,
 He's so hand - y with the tam - bo, is my Sam - bo, Sam - bo,

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, both with lyrics. The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady bass line and chords in the right hand.

All the oth - er coons have no show, no show,
 All the oth - er coons have no show, no show,

The second system continues with two vocal staves and piano accompaniment. The piano part includes a dynamic marking of *ff* (fortissimo) and features some arpeggiated chords in the right hand.

But one beau dat's my Sam - bo.
 But one beau dat's my Sam - bo.

The third system concludes with two vocal staves and piano accompaniment. The piano part includes a dynamic marking of *sfz* (sforzando) and the instruction *D.S.* (Da Capo). The system ends with a double bar line and repeat signs.

No 17.

He winked at me.

Words by
GEO. HOBART.

MARCH SONG.
Violet and Chorus.

Music by.
ISIDORE WITMARK.

Tempo di Marcia.

Piano. *ff marcato.*

§Allegretto grazioso.

I
Once

p *sfz* *p*

won - der why, when I walk out, The young men al - ways stare at me, They
on a time I had a beau And he was good and sweet to me, So

stare at me They stare at me, I
sweet to me So sweet to me, He

won - der why they gawk a - bout And gaze with such an air at me, An
took me out to see a show He said 'twould be a treat to me! A

air at me an air at me I
treat to me! a treat to me! The

CHORUS.

real - ly don't know what to think, know what _____ to
chor - us girls kicked Oh so high! kicked Oh _____ so

mf

SOLO.

CHORUS.

think _____ Their glanc - es turn my cheeks to pink, Her cheeks _____ to
high! _____ I blushed un - til I thought I'd die She thought _____ she'd

p *mf*

SOLO.

CHORUS.

pink. _____ And when I blush they smile and wink, they smile _____ And
die _____ My es - cort sim - ply winked his eye! He winked _____ his

p *poco rit.*

SOLO.

wink. _____ They wink _____ at me! _____ they wink _____ at
eye _____ He winked _____ at me! _____ He winked _____ at

rit.

me!
me!

CHORUS.

SOPRANO & ALTO.
mf
They wink at her. They wink at

TENOR.
mf
They wink at her. They wink at

BASS.
mf
They wink at her. They wink at

mf rit.

Tempo di Marcia. *a tempo.*

Please Ex - cuse me! Stop and

her. la la la la la la la la

her. la la la la la la la la

pp

pp

pp

Tempo di Marcia. *rit.* *a tempo*

pp

think Sir! you con - fuse

la la la la la la la la la la la la

la la la la la la la la la la la la

la la la la la la la la la la la la

The first system of music features a vocal line at the top with lyrics 'think Sir! you con - fuse'. Below it are three staves of piano accompaniment, each with 'la la' lyrics. The piano part consists of a treble and bass clef with various rhythmic patterns and chords.

me, when you wink, Sir! Oh, I'm blush - ing

la la la la la la la la la la la la

la la la la la la la la la la la la

la la la la la la la la la la la la

cresc.

The second system of music features a vocal line with lyrics 'me, when you wink, Sir! Oh, I'm blush - ing'. Below it are three staves of piano accompaniment with 'la la' lyrics. The piano part continues with similar rhythmic patterns. The word 'cresc.' is written in the bottom right of the piano part.

Blush - ing like a pos - ey, so ros - ey! It real - ly is un -

fort - u - nate I am so shy Ah!

SOPRANO & ALTO.

ff

Please ex - cuse

her! Stop and

TENOR.

ff

Please ex - cuse

her! Stop and

BASS.

ff

you con - fuse her when you wink sir

think Sir you con - fuse her when you wink

think Sir you con - fuse her when you wink

The first system consists of three vocal staves and a piano accompaniment. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The piano accompaniment is in the bottom staff, featuring a bass line with chords and a treble line with chords.

The piano accompaniment for the first system is shown in two staves. The right hand (treble clef) features a rhythmic pattern of eighth notes and chords, with some notes beamed together. The left hand (bass clef) features a bass line with chords.

Oh! she's blush - ing, Blush - ing like a pos - ey, so ros - ey! It

Sir! Oh! she's blush - ing, Blush - ing like a pos - ey, so ros - ey! It

Sir! Oh! she's blush - ing, Blush - ing like a pos - ey, so ros - ey! It

The second system consists of three vocal staves and a piano accompaniment. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The piano accompaniment is in the bottom staff, featuring a bass line with chords and a treble line with chords.

The piano accompaniment for the second system is shown in two staves. The right hand (treble clef) features a rhythmic pattern of eighth notes and chords, with some notes beamed together. The left hand (bass clef) features a bass line with chords.

real - ly is un - fort - u - nate she is so shy. is so shy.

real - ly is un - fort - u - nate she is so shy. is so shy.

real - ly is un - fort - u - nate she is so shy. is so shy.

1 2

sfz D.S. *accel.*

sfz *sva...* *sfz*

Finale II.

No 18.

Allegro marziale.

ff sfz

The piano introduction is in 2/4 time. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a strong *sfz* (sforzando) dynamic marking.

unis.

Vive la Bo - he - mi - a! Vive la Bo - he - mi - a Where is a
 Vive la Bo - he - mi - a! Vive la Bo - he - mi - a Where is a

f

The vocal line is in 7/8 time. The piano accompaniment consists of chords and eighth notes. The lyrics are: "Vive la Bo - he - mi - a! Vive la Bo - he - mi - a Where is a". The dynamic marking is *f* (forte).

f

The piano accompaniment continues with chords and eighth notes, supporting the vocal line. The dynamic marking is *f* (forte).

life so free? Where reigns such jol - li - ty? Down with pro - pri - e - ty
 life so free? Where reigns such jol - li - ty? Down with pro - pri - e - ty

The vocal line continues in 7/8 time. The piano accompaniment consists of chords and eighth notes. The lyrics are: "life so free? Where reigns such jol - li - ty? Down with pro - pri - e - ty".

The piano accompaniment continues with chords and eighth notes, supporting the vocal line.

Vive la good com-pagn-ie! Deep in the wine cup dip a health to

Vive la good com-pagn-ie! Deep in the wine cup dip a health to

cresc. molto.

8

fel - low - ship. La, la, la, la, la, la, la, la, la,

fel - low - ship. La, la, la, la, la, la, la, la, la,

ff *molto rit.*

la, la, la, la, la, la, la, la, la, la, la, la.

la, la, la, la, la, la, la, la, la, la, la, la.

Down with pro - pri - e - ty Vive la good com-pagn-ie Deep in the

Down with pro - pri - e - ty Vive la good com-pagn-ie Deep in the

poco rit. *accel.*

wine cup dip a health to fel - low - ship.

wine cup dip a health to fel - low - ship.

ff *ff*

ff **Allegro.**

loco. *Presto.*



DATE DUE

